

SELECTION

By Eudora Welty

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A STORY writer is more than happy to be read by students; the fact that these serious readers think and feel something in response to his work he finds life-giving. At the same time he may not always be able to reply to their specific questions kind. I wondered if it might clarify something, for both the questioners and myself, if I set down a general reply to the question that comes to me most often the mail, from both students and their teachers, after some classroom discussion. The unrivaled favorite this: "Is Phoenix Jackson's grandson really dead?" refers to a short story I wrote years ago called "A Worn Path," which tells of a day's journey an old woman makes on foot from deep in the country into town and into a doctor's office on behalf of her little grandson; he is at home, periodically ill, and periodically she comes for his medicine; they give it to her as usual, she receives it and starts the journey back.

I had not meant to mystify readers by withholding any fact; it is not a writer's business to tease. The story is told through Phoenix's mind as she undertakes her errand. As the author at one with the character as I tell it, I must assume that the boy is alive. As the reader, you are free to think as you like, of course: the story invites you to believe that no matter what happens, Phoenix for as long as she is able to walk and can hold to her purpose will make her journey. The possibility that she would keep on even if he were dead is there in her devotion and its single-minded, single-track errand. Certainly the artistic truth, which should be good enough for the fact, lies in Phoenix's own answer to that question. When the nurse asks, "He isn't dead, is he?" she speaks for herself: "He still the same. He going to last."

The grandchild is the incentive. But it is the journey, the going of the errand, that is the story, and the question is not whether the grandchild is in reality alive or dead. It doesn't affect the outcome of the story or its meaning from start to

finish. But it is not the question itself that has struck me as much as the idea, almost without exception implied in the asking, that for Phoenix's grandson to be dead would somehow make the story' better."

It's all right, I want to say to the students who write to me, for things to be what they appear to be, and for words to mean what they say. It's all right, too, for words and appearances to mean more than one thing —ambiguity is a fact of life. A fiction writer's responsibility covers not only what he presents as the facts of a given story but what he chooses to leave up as their implications; in the end, these implications, too, become facts, in the larger, fictional sense. But it is not all right, not in good faith, for things not to mean what they say.

The grandson's plight was real and it made the truth of the story, which is (he tells of an errand of love carried out. If the child no longer lived, the truth would persist in the "wornness" of the path. But his being dead can't increase the truth of the story, can't affect it one way or the other. I think I signal this, because the end of the story has been reached before old Phoenix gets home again: she simply starts back. To the question "IS the grandson really dead?" I could reply that it doesn't make any difference. I could also say that I did not make him up in order to let him play a trick on Phoenix. But my best answer would be: "Phoenix is alive."

The origin of a story is sometimes a trustworthy clue to the author — or can provide him with the clue — to its key image; maybe in this case it will do the same for the reader. One day I saw a solitary old woman like Phoenix. She was walking; I saw her, at middle distance, in a winter country landscape, and watched her slowly make her way across my line of vision. That sight of her made me write the story. I invented an errand for her, but that only seemed a living part of the figure she was herself: what errand other than for someone else could be making her go? And her going was the first thing, her persisting in

her landscape was the real thing, and the first and the real were what I wanted and worked to keep. I brought her up close enough, by imagination, to describe her face, make her present to the eyes, but the full-length figure moving across the winter fields was the indelible one and the image to keep, and the perspective extending into the vanishing distance the true one to hold in mind.

I invented for my character, as I wrote, some passing adventures — some dreams and harassments and a small triumph or two, some jolts to her pride, some flights of fancy to console her, one or two encounters to scare her, a moment that gave her cause to feel ashamed, a moment to dance and preen for it had to be a journey, and all these things belonged to that, parts of life's uncertainty.

A narrative line is in its deeper sense, of course, the tracing out of a meaning, and the real continuity of a story lies in this probing forward. The real dramatic force of a story depends on the strength of the emotion that has set it going. The emotional value is the measure of the reach of the story. What gives any such content to “A Worn Path” is not its circumstances but its subject: the deep-grained habit of love.

What I hoped would come clear was that in the whole surround of this story, the world it threads through, the only certain thing at all is the worn path. The habit of love cuts through confusion and stumbles or contrives its way out of difficulty, it remembers the way even when it forgets, for a dumbfounded moment, its reason for being. The path is the thing that matters.

Her victory — old Phoenix's is when she sees the diploma in the doctor's office, when she finds “nailed up on the wall the document that had been stamped with the gold seal and framed in the gold frame, which matched the dream that was

hung up in her head.” The return with the medicine is just a matter of retracing her own footsteps. It is the part of the journey, and of the story, that : :an now go without saying.

In the matter of function, old Phoenix's way might even do as I sort of parallel to your way of work if you are a writer of stories. The way to get there is the all-important, all-absorbing problem, and this problem is your reason for undertaking the story. Your only guide, too, is your sureness about your subject, about what this subject is. Like Phoenix, you work all your life to find your way, through all the obstructions and the false appearances and the upsets you may have brought on yourself, to reach a meaning — using inventions of your imagination, perhaps helped out by your dreams and bits of good- luck. And finally too, like Phoenix, you have to assume that what you are working in aid of is life,

But you would make the trip anylvay — wouldn't you? — just on hope. IIII